

University of Toronto  
Faculty of Music

Opera Division

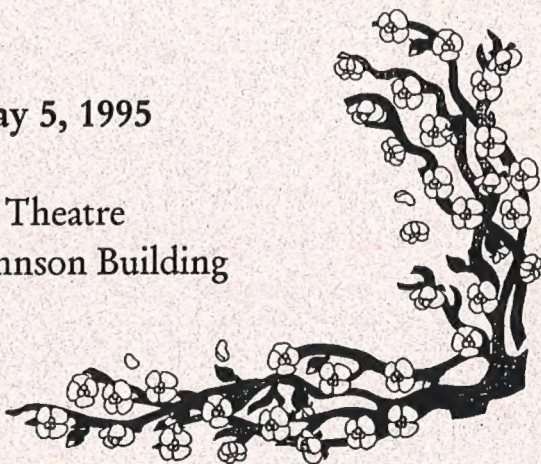
*Spring  
Opera  
Excerpts*

Friday, May 5, 1995

8 pm

MacMillan Theatre

Edward Johnson Building





## PROGRAMME

### **The Merry Wives of Windsor**

*Act I, Scene 1 (in English)*

Otto Nicolai

(1810 - 1849)

*Alice Ford*

Jennifer Chamandy

*Meg Page*

Kathleen Flynn

Musical Director

James Fraser Craig

Stage Director

Nancy Hermiston

Pianist

Stephen Ralls

Mistress Ford and Mistress Page receive insulting letters from Sir John Falstaff and resolve to be revenged. Nicolai's tuneful, Italianate treatment of Shakespeare's characters was his last work and his masterpiece. It has enough appeal to have maintained a place in the repertoire, Verdi's *Falstaff* notwithstanding.

### **Faust**

*Act III, Scene 1 (in French)*

Charles Gounod

(1818 - 1893)

*Marguerite*

Jooryun Kim

*Siebel*

Lana Penner

Musical Director

Sabatino Vacca

Stage Director

Michael Patrick Albano

Pianist

Laura Friesen

Marguerite, abandoned by Faust, is alone and in despair. Her former friends are heard mocking her, and the young man, Siebel, a friend and protector, tries to cheer her. Marguerite blesses him for his kindness as she prepares to visit church -- there to pray for Faust and the child she will bear him.

## Carmen

*Scene from Act III (in French)*

Georges Bizet  
(1838 - 1875)

*Carmen*  
*Frasquita*  
*Mercédès*

Jacqui Lynn Fidler  
Ani Imastounian  
Kathleen Flynn

Musical Director  
Stage Director  
Pianist

Sabatino Vacca  
Michael Patrick Albano  
Laura Friesen

Carmen, a head-strong but irresistible gypsy, has managed at once to enslave Don José, a dragoon officer, escape from arrest and lead the young man to desertion and a life of crime among a band of smugglers. High in a mountain pass, the group has paused for rest. To pass the time, Carmen's friends Frasquita and Mercédès read their fortunes with cards. As one sees the inheritance of wealth and the other a passionate affair, Carmen tries her luck only to repeatedly find death – first for her and soon after for the wretched soldier she has brought to ruin.

## L'Ormino

*Final Scene (in English)*

Pier Francesco Cavalli  
(1602 - 1676)

*Erisbe*  
*Ormino*  
*Ariadeno*  
*Osmano*  
*Sicle*  
*Amida*

Linda Karry  
David Pomeroy  
Oleh Chabursky  
John McGillis  
Liesel Fedkenheuer  
Marc Sottile

Musical Director  
Stage Director  
Pianist

James Fraser Craig  
James Robinson  
Stephen Ralls



*L'Ormindo* was first performed in Venice in 1644 and over three hundred years later Raymond Leppard's masterful realization of what remained of the original score was given by the Glyndebourne Festival Opera.

The action of the opera is set in the city of Fez in North Africa. Two young warrior-princes have come to assist King Ariadeno in his battle against Spanish invaders. The Prince Amida has previously loved Sicle, Princess of Susio, but has abandoned her and along with his friend, Ormindo has fallen in love with Erisbe, the young and beautiful wife of the aged King Ariadeno.

Although attracted to both young men, Erisbe favours Ormindo and they decide to flee the country. The king's wrath is fearful and upon their capture, the lovers are sentenced to death.

Osmano, a captain of the king and a friend of Ormindo resolves to save the doomed pair and substitutes a sleeping potion for the poison he has been instructed to administer. The lovers, seemingly betrayed by the God of Love, say farewell and drink the potion. King Ariadeno, touched by the sight of the apparently dead couple, regrets his hasty decision. Presently Ormindo and Erisbe awaken to be united by the king who decides to bestow his throne on them. The re-united Amida and Sicle join with the others and praise the God of Love.

## INTERMISSION

### **Cavalleria Rusticana**

*Scene (in Italian)*

Pietro Mascagni

(1863 - 1945)

*Santuzza*  
*Mamma Lucia*

Cheryl Hickman  
Jacqui Lynn Fidler

Musical Director  
Stage Director  
Pianist

James Fraser Craig  
Constance Fisher  
Sabatino Vacca

Mascagni's one-act opera was a sensational success at the Roman première in 1890. Based on a short story by Giovanni Verga, this work -- dealing with adultery, jealousy and murder -- blazed the trail for the *verismo* movement which changed the course of Italian opera for a substantial time.

On Easter morning, the peasant girl, Santuzza reveals to Lucia, mother of Turridu, the cause of her distress and sorrow. Before going off to military service, Turridu had been betrothed to Lola. On his return to the village, he found that Lola had married the village carter, Alfio. When he consoles himself with Santuzza, Lola's jealousy is ignited and she manages to win him back. The scorned Santuzza reveals all to Alfio and brings about the destruction of the man she loves.

## Cendrillon

Act II, Scene 1 (in French)

Jules Massenet  
(1842 - 1912)

*Cendrillon*

*Noémie*

*Dorothée*

*Madame de la Haltière*

*Pandolfe*

Vilma Indra Vitols

Lilac Caña

Shelley Neville

Kathleen Flynn

John McGillis

Musical Director

Stage Director

Pianist

Michael Evans

James Robinson

Sabatino Vacca

It has been assumed that the extraordinary success of Humperdinck's *Hansel and Gretel* prompted Jules Massenet to turn his attentions to a more whimsical operatic genre. Basing his opera upon the familiar Charles Perrault rags-to-riches fable, Massenet completed the work in 1893, though it did not receive its premiere until 1899.

Having made her midnight departure from the Prince's ball, Cendrillon (Cinderella) has returned home distraught. Her step-mother (Madame de la Haltière) and step-sisters burst upon the scene berating Pandolfe (Cinderella's real father) with unusual relish. The mysterious visitor at the Prince's ball has caused quite a sensation and a diversity of opinion. The women complain bitterly of the girl's boldness while Pandolfe extols her simple charms. Madame de la Haltière blames Pandolfe for his poor breeding and outlines at length

details of her own prestigious family tree. When Cendrillon questions her step-mother as to the Prince's reaction, Madame de la Haltière falsely replies that the Prince was displeased with his uninvited guest. In despair, Cendrillon swoons and Pandolfe, losing his temper, drives the women away. Left alone, Cendrillon and her father recall memories of earlier times. Pandolfe vows to take his daughter away from their unhappy household.

## Manon

Act V (in French)

Jules Massenet

*Manon*  
*Des Grieux*  
*Lescaut*  
*A Guard*

Marian Sjölander  
Robert Herriot  
Gary Brown  
Marc Sottile

Musical Director  
Stage Director  
Pianist

Michael Evans  
Constance Fisher  
Sabatino Vacca

In the Abbé Prévost's novel, *Manon Lescaut*, the passionate love of the Chevalier Des Grieux for a fickle young woman appears as one of the great tragic passions of literature. Massenet's opera keeps the love story paramount in a musical setting of melodic beauty and exquisite craftsmanship.

Manon's irresistible longing for wealth and luxury has wrecked the simple happiness first enjoyed by the two young people. Elevated to a glamorous position in Parisian society, she finds that she is still drawn to her first love who has tried to find peace in a religious life. An apparent reconciliation is shattered by an act of revenge taken by one of Manon's scorned suitors and the turbulent love affair reaches its nadir in her arrest.

The final scene of the opera finds the Chevalier Des Grieux and Manon's cousin, Lescaut, on the road to Le Havre, from where Manon is to be deported to Louisiana. As the convoy of fallen women passes by, Lescaut manages a bribe with one of the guards and Manon is released to her Des Grieux. Prison and misery have broken her health and spirit and, after begging forgiveness, she dies peacefully in the arms of her beloved.



## OPERA DIVISION

***Musical Directors*** . . . . . James Fraser Craig

***Head Coach and Conductor*** . . . . . Michael Evans

***Music Staff*** . . . . . Stephen Ralls  
Sabatino Vacca  
Laura Friesen

***Stage Directors*** . . . . . Michael Patrick Albano  
Constance Fisher (*Opera Director Emeritus*)  
Nancy Hermiston  
James Robinson

***Co-ordinators*** . . . . . Michael Patrick Albano  
Nancy Hermiston

***Administrative Assistant*** . . . . . Tina Orton

## PRODUCTION STAFF

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STAGE MANAGER . . . . . \*James Livingstone  
ASSISTANT STAGE MANAGER . . . . . \*Hilary Graham  
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PRODUCTION ASSISTANT . . . . . Glen Brown  
COSTUME CO-ORDINATOR . . . . . Diane McCann-Davis  
WARDROBE HEAD . . . . . Leisa Bellmore  
WARDROBE ASSISTANT . . . . . Martha Paul  
WIGS AND MAKEUP . . . . . Dawn Rivard  
ASSISTANTS . . . . . Regan Noble, Chris Ibbetson  
Gabby Zollner, Leslie Vrquart  
Mimi Stables, Nadine  
PROPS . . . . . Kathy Layne  
SCENIC ARTISTS . . . . . Richard Mongiat, Elizabeth Bailey  
CREW . . . . . Peter Banas, Andrew McTaggart  
Paul Quesnel, Rick Giroux  
Blair Walhouse, Steve LaLonde  
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BOX OFFICE . . . . . Diane Matias, Ross Harwell

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## *Events of the Opera Division for the 1995 - 96 Season*



### *A Concert of Operatic Ensembles*

Friday, December 8 & Saturday, December 9, 1995  
Walter Hall, 8 pm  
Tickets \$10/\$5

### *Major Production: Mozart's The Marriage of Figaro*

Friday, March 8 & 15, 1996  
Saturday, March 9 & 16, 1996  
MacMillan Theatre, 8 pm  
Tickets \$20/\$15

### *Opera Teas*

Sunday, October 15, 1995  
Sunday, March 31, 1996  
MacMillan Theatre Stage, 2 pm  
Tickets \$20

### *Opera Excerpts*

Program 1: Friday & Saturday, April 26 & 27, 1996  
Program 2: Friday & Saturday, May 3 & 4  
MacMillan Theatre, 8 pm  
Tickets \$10/\$5

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